

In Sioux City, Disparate Visions of the American West Converge

In "Pasture to Present" at Sioux City Art Center, Grant Wood's Regionalism comes face to face with the challenging landscape of contemporary rural America.

By [Adam Robb](#) • 08/27/26 1:24pm



Rebecca Morgan, *Druski as Erica Kirk*, 2026. Oil on panel, 18x16 in., 45.72 x 40.64 cm. Courtesy the artist and Asya Geisberg Gallery

Groff isn't entirely alone in harvesting the weighty emotions rural Americans carry. One artist not in the show, and who pioneered Groff's oeuvre of feminist Pennsylvaniana regionalism, is Rebecca Morgan, whose upcoming show, "Painting in the Apocalypse," opens at the Asya Geisberg gallery in Tribeca on September 9. Morgan's often self-deprecating portraiture channels on the canvas a philosophy Groff puts forth in her social media, including her Instagram handle, @redneckhotwife.

Morgan's work regularly tackles the anxiety of the rural woman coping with being seen, and what it feels like to receive the attention you demand, in pursuit of a successful modern life and part of popular culture. Her paintings long explored class issues with dark humor and satire, and her latest show tackles influencer tradwives who profit off performative provincialism, and buries the airs of the first family who for all their big city posturing, global influence and an equally extensive real estate empire, can't help but engage with their surroundings like the Beverly Hillbillies of the oligarchy.

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